

# THE MUSICAL WORLD,

A WEEKLY RECORD OF  
**Musical Science, Literature, and Intelligence:**

To know the cause why music was ordained;  
Was it not to refresh the mind of man,  
After his studies or his usual pain?  
Then give me leave to read philosophy,  
And, while I pause, serve in your harmony.

TAMING OF THE SHREW.

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## BEETHOVEN AND THE PHILHARMONIC SOCIETY.

BY HENRY JOHN GAUNTLETT.

ABOUT seven or eight years ago, a numerous band of art-loving *dilettanti* subscribers to the Philharmonic Society, signed a memorial, addressed to the Directors, requesting that the *Sinfonie caractéristique* of Beethoven might be brought to light; that by its intelligible performance, the memory of this composer might be rescued from the disgraceful imputations which had been cast on it by sundry antiquated professors. That no petty opposition should arise, on the score of dissipating the funds of the Society, each subscriber who signed his name on this occasion, held himself responsible for the contribution towards the expense of its production of one guinea, to be paid on the night of the performance. The answer to this interesting document was, that the public mind was not sufficiently prepared to receive the Symphony; that at present it could not be appreciated by the general body of the subscribers. This circumstance was one among numerous exemplifications of a principle, which unquestionably governed the professors of this country until a very recent period. They cared not to lead the taste of the public; and the delightful occupation of bringing forward good music, was reserved for the amateurs of the metropolis. The reaction, however, has taken place; and now more good music is performed in London during a season, than in all the capitals on the continent put together.

At the time of the first establishment of the Philharmonic Society, England could boast few native professors who were versed in the composition of orchestral music. The practical branch of the art superseded the intellectual; and even in vocal composition, our professors, as a body, had condescended to rest their fame on harmonized airs, and such infantile specimens of musical dexterity. The Philharmonic Society embraced the talent of the country; but it chiefly consisted in manual facility: the *mens divini* was absent. Things were in this state, when, in 1825, Beethoven's last grand Symphony was ushered into public notice. The first thing requisite to its due performance was, to find a conductor who would undertake the labour

of studying this noble work, and becoming so intimately acquainted with it, as to be prepared on all sides for explanation, and to shew, by his manner, that his faith in the beauty and grandeur of the composition rested on a sure foundation. Who the conductors might be at the time referred to, we know not; but if the description of the mode of conducting given by the gentleman who wrote the critiques on the Philharmonic Society in the *Harmonicon* during the season of 1825 be correct, it may be readily imagined Beethoven's doom was sealed. "I am in the habit," says the writer, "of seeing a gentleman at the *piano-forte* as conductor; what his duties are I will not presume to determine, and would strenuously recommend that he, *having more leisure to peruse the score*, and judge how far it may be possible to execute the various passages at a certain speed, would occasionally suggest some amendment on this point, and thereby relieve himself from the suspicion of holding a *sinecure*. Indeed, let the duty devolve upon whom it may, a more strict observance of the composer's intentions, in many passages, would convey the sentiment or poetry of the composition in a very different manner to the minds of the hearer. The orchestra in the slow movements should be kept in better subjection, and drilled till they understand a *real piano*: they would then produce that light and shade so indispensably necessary, but so seldom heard, which constitute one of the most captivating charms of music. \* \* \* The doing away with that perpetual and insufferable nuisance of marking the time by stamping, striking the bow on the desk, and, when the slowness and length of the measure will not afford sufficient opportunities for either of these, the barbarism of marking the subdivisions of a long note with the bow, is a consummation devoutly to be wished. We may be thought fastidious in this particular; but we feel assured that those who are less inclined to quarrel with the evil, must have become reconciled to it from habit and constant recurrence; as we are told those who take up their abode next door to a coppersmith, may, after a while, cease to be disturbed by his hammer. These, and other similar interruptions, have more than once induced us to wish that music could be divested of bars, and rendered legible by some contrivance less likely to produce the Gothic noises, which now disturb the heavenly feelings such harmonies, if heard without, would give rise to."

It may appear at first sight strange that one who could write so sensibly on the imperfections of discipline then existing in the management of the Society, should yet write so indiscreetly on the merits of Beethoven's greatest Symphony. But the reason is evident. In all probability he had never seen the unpublished MS.; and he certainly never heard the composition performed! He was in a worse situation than the sable minister of the Ethiopian Queen; if willing and desirous to understand, he had no book from which to read. It was a most unfortunate circumstance that the first performance should have proved a failure. No arrangement or score had been published, and the sad records left of its design and character, were copied from one publication into another; and in consequence, that which had originated in misapprehension and ignorance, was received as the dictate of sound criticism. A prejudice was excited against the work, and although the

Symphonies Nos. 7 and 8 were repeated and recognized as glorious specimens of the composer's matured powers of mind, few dared to set aside the verdict passed against the Symphony No. 9. One professor must be excepted; we allude to Mr. Neate. At this gentleman's annual benefit concert some years since, the composition was again brought to light; but the short rehearsal and limited means afforded to the *beneficier* on that occasion, were not calculated to render that degree of justice which so great a work of art merited. The discussions which have appeared in the pages of our little miscellany, and the fearless intrepidity evinced by the writers of the musical articles in the *Morning Post*, have in less than twelve months effected what the professors would never have done. The directors of the Società Armonica courageously led the way; and their example was followed by the youthful members of the Royal Academy. The mists of imbecility and ignorance vanished before the splendour of the composer's genius. The dogmas, that nothing could be expected from the labours of a man who forsook the beaten track;—that the only praise which remained for a modern artist, was to be acquired by a close adherence to recognized models;—that the slightest deviation from the arbitrary rules by which it was sought to fetter the science, was a proof of degenerate taste—were severally questioned, and disallowed. It was more justly imagined that a servile copyist must ever be tame—that it is by imbibing the spirit, not pilfering the ideas, of foregone composers, that a modern can hope to reach the temple of fame—and lastly, that it was not the best way of advancing the art, to designate those who ventured to follow the inspiration of genius, as bold and barbarous innovators.

We understand, during the last Philharmonic season, the performance of the Choral Symphony was proposed both by Mr. Bishop and Mr. Anderson, but their zeal met with no corresponding sympathy from the "powers that be:" this year, however, the public feeling having, we presume, mounted up to a heat which threatened an explosion, the directors were induced to listen to remonstrance, and at their fourth concert, the Symphony was produced with an *éclat* which will no doubt secure its annual repetition.\*

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\* With mingled feelings of pride and pleasure, we insert the admirable notice that appeared in the "Times," on the morning after the concert. It is selected from others because it is terse and the most to the point: so long as the writers in the daily papers review with such ability, justice, and earnest desire to assist the professor by exalting the art, no native composer need despair of either a want of due attention to, or patronage of, his abilities.

"The Philharmonic Society, at their concert of yesterday evening, the fourth of the season, performed the celebrated ninth Symphony of Beethoven—composed, as they unblushingly announce, for this society, (if so, at least twenty years ago) and yet this is the third time at most of attempting it, the first in which they have done it any thing like justice. The fact may in itself admit of doubt, for Beethoven, in his publication of this work, has taken no notice of the society, and the name does not even appear in the list of subscriptions, collected all over Europe, for printing the score of it. If it was really composed for them, this utter silence, and passing them over afterwards, must be taken as the delicate reproof of a noble mind, of their inability to comprehend what he had cast before them. The sense of justice which, on a retrospect of the sins of omission and commission on the part of this society, considering the great means at their disposal, compels us to say thus much, compels us also to say that the reproach is at last removed, and that the performance of yesterday evening was masterly—was something very near, if not quite, what the author intended. If music is ever to rise in this country to the dignity of an art, instead of being a mere plaything for indolence and affectation, it must be when such media as these are found for bringing forth its hidden treasures. The wonder of the evening was, that a work which has appeared at every preceding attempt harsh, complicated, and unintelligible, proves in reality, when played as it should be,

The Symphony may be thus analysed. The principal movements :

- I. The ALLEGRO.
- II. The SCHERZO.
- III. The SLOW MOVEMENT.
- IV. The FINALE.

I. The ALLEGRO.—Of this movement a brief description has been given in No. 13, vol. I. It may be considered the gem of the composition : every bar is in perfect keeping with the others, and the whole in unity. The score is so broken into detail, that the difficulty of blending the instruments into one general mass of sound is beyond conception. The *corni* parts require a more subdued performance than they received on the last performance ; and in several instances, by their unfortunate predominance, the phrases were rendered uncouth and disconnected. The horn players have much to do, and apparently, from its novel appearance, much essentially prominent ; but in truth it is not so : and in many places the broken rhythm might be changed for a plain and continued minim or crotchet. The prolonged roll of the drum, on the return to the original subject after the second *reprise*, also proved much too prominent : the composer uses a common orchestral trick adopted by Spohr, for the purpose of adding weight and solemnity to the sequences ; but he surely does not intend every feature to be rendered indistinct and confused by the uproar of an instrument, which, of itself, may be said to possess no distinct musical sound. There is one passage in this movement, which has ever struck us as grand in the extreme ; and in the specimens of Beethoven which appear in No. 13, it is quoted, and marked H. At all the former performances which we have attended, it unfortunately had never stood out ; but Mr. Moscheles had taken care, and the *B♭* burst forth with a transcendent and electrical effect. We heard one old gentleman, a member and occasional director, observe, loud enough for all around to notice the remark,—that he considered the symphony as the "*aberration of a great mind* !" We ardently wish, for the credit of our country, and the interests of the art, he was afflicted with similar

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when the performers have caught some spark of the composer's fire, to be at once simple, grand, and impressive. It has established a truth which cannot be too widely circulated—that good music will always please the public if it is well played ; and that orchestras in general are much more in fault than those who listen to them. As they seldom comprehend what is truly great as a whole, the proper impression is seldom conveyed ; but the misfortune is, in these cases, that all the blame is thrown upon the composer, who, not being present himself, is made the scapegoat for the sins of all. Excellent as the band of the Philharmonic Society is, it must share the praise of last night's performance largely with Mr. Moscheles, the conductor, who is, perhaps, the only musical professor in this country to whom such a trust could have been safely given. Having previously made himself master of the spirit of the composition, nothing short of which will do for such a purpose, he moved the band as though it had been one instrument, retarding and accelerating the measure as by consent of the whole, without break or interruption. The introductory movement was that in which the orchestra were least successful—in common observation the remark will be that it is the least striking part of the composition ; but from that to the end, including the minuet and trio, the adagio, and the cluster of brilliant movements over which the chorus of voices is spread, all the design was clearly made out, and the effect transcendently great. The duration of this single composition, which may give some idea of the magnitude of the design, was an hour and a quarter, yet, owing to the mastery which this orchestra has (at last) acquired over it, there were probably few of the hearers who did not think it at an end too soon. To counterbalance such a band, the chorus should have been twice as numerous, but the members of it did their duty efficiently on this occasion. For the society, a pardon for many sins is certainly worked out by this noble performance."

symptoms; and as he stood alone in his opinion, it may be presumed the subscribers generally, and our readers, will wish so also. This movement abounds in passages which were formerly considered ineffective for the orchestra,—nay, almost impracticable; and unless it has been studied or heard repeatedly, the succeeding movements strike the auditor with greater power, and excite a stronger interest. It is, from beginning to end, a stream of delightful passages in *contrary motion*, after the good old manner of Sebastian Bach, and in more recent days adopted by Samuel Wesley. These phrases are rendered more novel in their features, and difficult to apprehend at a first hearing, from the confused rhythm carried on by the wood and corni bands, which, if too prominent, destroy the unity of the idea. On the whole, this movement was delightfully executed.

- II. THE SCHERZO is divided into—1. *Molto Vivace*. 2. *Presto*, grounded on the cantilena subsequently given to the choralists. 3. *Return to the Molto Vivace*. 4. *Coda*. 5. *Change to the Presto again*.

Although this movement displays a trick which the composer invariably adopts in his later compositions, that of suddenly changing from one character of music to another, yet the whole is perfectly clear, intelligible, and continuous: and like that in the Pastorale, is descriptive of the unrestrained mirth of a peasant crowd. The passages in *contrary motion*, the descent of the basses through three octaves in perfect thirds, the gentle complaints from the wind band, and the grotesque introduction of the drum, are perfectly original, and worthy of the ever varying imagination of the composer.

- III. The Slow Movement is divided into—1. A Corale. 2. A Polacca. 3. Each feature alternately varied.

The corale is introduced after the manner of Sebastian Bach in his oratorios and litanies, and adopted by Mendelssohn in the "St. Paul." Each line of the stanza is commenced or followed by a short symphony. The second motivo, although constructed on the model of the polacca, is an *andante*, and exceedingly graceful and elegant. Each *motif* is subsequently taken up in a varied manner, and as regularly as any which are found in the composer's earlier symphonies. The most remarkable points are, the dramatic effect given to the basses, and the fine change on the D flat, which will be found near the close of the movement.

- IV. THE FINALE is divided into—1. *Presto*, a short declamatory phrase, from which afterwards grows the introductory recitative. 2. *Aggregation of the former movements*, namely: 1. First 8 bars of the opening movement; 2. First 8 bars of the scherzo. 3. *Presto*, return to the phrase introducing the recitative. 4. Repetition of former movements, namely, the first four bars of the presto which occur in the scherzo, and forms the vocal cantilena. 5. *Presto*, as before. 6. *The Vocal Cantilena*, opened and treated instrumentally. 8. *Return to the Presto*, introducing 9. *The Recitative*. 10. *The first Quartett and Chorus* in common time. 11. *Solo for a Tenor*, singularly accompanied by the Orchestra, *alla Marcia*,

followed by 12. *The second chorus*, being the original cantilena varied by a change from common to six-eight time. 13. *Hymn of Praise*, in the style of the church modes, the voices chiefly in unison. 14. *The Cantilena*, varied and fugued in six-four time, with a most spirited accompaniment for the stringed band, the voices supported by the brass and wood bands, with transcendent power. 15. Indications of *the Coda*, short canon, quartette and chorus continued, interrupted, by short and slow phrases in triple time. 16. *The Coda*, commencing with a similar passage to that which closes the overture to the *Fidelio*, and terminating in shouts of joy.

The Finale, novel as it is in its construction, appears, when analysed and compared with the fine Ode of Schiller, as perfect in its design as any composition ever penned: and forming as it does the *denouement* of the symphony, it clearly demonstrates, when compared with the preceding movements, that the whole work was planned and constructed by the composer, ere he put pen to paper. To give its due effect, it should be sung with a band of choralists, such as are brought together at the Amateur Exeter Hall Festival, or those at Birmingham and Norwich. The *Soli* parts would perhaps tell more effectively, if executed by a semi-chorus, and the Tenor Solo might be attempted by all the Tenors. We have again to raise a murmur against our friend Mr. Chipp. At the fine point which commences the introductory symphony to the Recitative which we have marked No. 8, in the Finale, is a glorious inversion of the chord of the thirteenth: the base being F the 3rd, in the place of D the tonic. As Beethoven has disposed the score, it requires the greatest attention to pull out the F in the bass. The drum is on the tonic, and Mr. Chipp's zeal and enthusiasm was so excited by the scene, that had there been a hundred double-basses, the parchment would have carried away the point. We have ever looked forward with great interest for this grand and bold chord,\* but the drum has always destroyed the effect.

To point out all the *new things* in harmony and orchestral disposition in which occur in this gorgeous composition, would take up a volume. This imperfect sketch has been written with a view to excite our professors and amateurs to study it as a work of extraordinary art, independently of the genius which is displayed throughout its pages. To Monsieur Czerny the public is indebted for a valuable and lucid arrangement for the pianoforte, and the score is readily obtained. Until it has been carefully perused, and its performance again and again repeated, no professor ought in justice indecently to imagine it the result of a diseased imagination, and quite certain we are, that no musician sits down with an unprejudiced mind, to look into such a mine of treasure, can rise up from its perusal without feelings of admiration and astonishment. To Mr. Moscheles the musical public owe a deep debt of gratitude: the subscribers to the Philharmonic Society have not been behind hand in expressing their

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\* Bach uses it in quite as unexpected a manner by the introduction of the double pedal in one of the introductory movements in the pedal fugues: and Mendelssohn also has it in his Oratorio.

sense of his merits; and in the consciousness of having rescued the memory of his great master from the slur cast over it by inconsideration and prejudice, he meets with a reward of a far higher gratification than even the unanimous testimonials of thankfulness which all those who love the art have so unequivocally shown him.

### MADAME ALBERTAZZI.

To correct the many and diverse accounts that have appeared in the papers, we present the following of our successful debutante, which we have from an authority that can be relied on. Mme. Albertazzi is a native of London, and is the daughter of Mr. Francis Howson, a teacher of music. Having manifested a disposition for singing, her father put her, in the year 1827, under the direction of Signor A. Costa, as his articled pupil. She improved rapidly; and in the year 1827, M. Costa took her to live in his house, that he might closely superintend and perfect her instruction. In May, 1828, she made her first appearance in public at the concert of Mme. Cittadini, at the Argyle Rooms; and then gave every promise of future excellence. In June, 1829, she again sang at the King's Theatre, at the concert of Signor Grazziani, and with increased success. In the same year she became acquainted with Signor Albertazzi, who was also a pupil of Signor Costa; and in November 1829, she left Signor Costa's house, to be married to Signor Albertazzi;—she was then only fourteen years and a half old. In August, 1830, she and Signor Albertazzi went to Brighton, where she was well received in concerts, and gave one herself. In 1831, she returned to London, and gave a concert on the 8th of June at Mr. Rolandi's, in Berners-street. She and Signor Albertazzi left London immediately afterwards, and in 1832 she appeared at Milan; from thence she went to Madrid; and her fame still increasing, she had an engagement for Paris. She there pleased highly in the 'Cenerentola.' From thence she went to Turin, where she performed with success. Last season she again returned to Paris, and increased her reputation. Her debut at the King's Theatre, as may be seen by our last number, has stamped her reputation.

### CHITCHAT FROM THE CONTINENT.

*Dresden.*—The concert of Sacred Music given in the opera of this city on Palm Sunday, for the benefit of the Society of Musicians, consisted of Handel's oratorio of the Messiah, and of Beethoven's Symphony in C minor. The oratorio was conducted by Morlacchi. The soli parts were executed by Schröder Devrient and Dem. Schneider, Wust, and Botgorshek. The male singers were Zezi, Wachter, and Reise. No fewer than 308 persons, of which forty-five were sopranists, assisted to give effect to this admirable composition.

*Paganini.*—The accounts of Paganini's arrival in Paris, turn out to be incorrect. There is probably no better foundation for the report

contained in some of the French papers, that this accomplished violinist is about to sail from Marseilles to North America.

**Vienna.**—In a concert lately given by the Archduke Charles Francis, besides Fraulein Löwe, Mad. Rettich, and some distinguished amateurs, the party were gratified by hearing a performer of novel order, the celebrated Rabbi Sulzer, whose voice is said to be of extraordinary quality.

The Vienna papers also announce that our distinguished countryman, John Cramer, has been for some time a resident in that city.

#### MUSICAL PREFERMENT IN THE OLDEN TIME.

In the tales of Bonaventure des Periers, valet de chambre to Margaret queen of Naples, is the following pleasant story.

In the church of St. Hilary, at Poitiers, was a singing man with a very fine counter-tenor voice; he had served in the choir a long time, and began to look to his chapter for preferment: to this end he made frequent applications to the canons severally, and received from them the most favourable answers, and promises of the first benefice that should become vacant; but when any fell, he had the mortification to see some other person preferred to it.

Finding himself thus frequently disappointed, he thought of an expedient to make his good masters, the canons, ashamed of themselves: he got together a few crowns, and, affecting still to court them, invited them to a dinner, at his house. They accepted his invitation; but considering the slender circumstances of the man, sent in provisions of their own for the entertainment, which he received with seeming reluctance, but, nevertheless, took care to have served up to them. In short, he set before his guests a dish of uncommon magnitude, containing flesh, some salt and some fresh, fowl, some roast and some boiled, fish, roots, pulse, herbs, and soups of all kinds; in a word all the provisions that had been sent in. No man being able to eat of this strange mess, each began to hope that his own provision would be set on the table; but the singing-man gave them to understand that all was before them; and perceiving their disgust, he thus addressed them:

“My masters! the dish that I proposed for your entertainment, displeases ye; are not the ingredients good in their kind that compose it? Are not capons, are not pigeons and wild fowl, are not trout, carp and tench, are not soups, the richest that can be made, excellent food? True, you say, they are so separately, but they are nought being mixed and thus jumbled together. Even so are you my worthy friends; every one of you separately has for these ten years promised me his favour and patronage; each has flattered me with the hopes of his assistance in procuring for me such a benefice in the church, such a provision for the remainder of my life, as my services in the choir entitle me to. What have ye done for me in all this time? and how much better in your collective capacity are ye, than this nauseous mixture of viands which ye now despise?”

Here he ended his reproaches, and ordering the table to be covered with such fare as was fit to entertain them with, they dined, and left him with an assurance that he should soon be provided for, which shortly after he was, to his great satisfaction.

#### REVIEW.

*Introduction, and characteristic variations on the favourite theme, ‘Alice Gray,’ composed by Cipriani Potter. COVENTRY.*

Of the lighter productions of Mr. Potter’s pen, this is distinctly the best that



has come under our notice. The theme, (a sweetly plaintive melody) is proposed in the style and manner of a judicious as well as learned musician; the subject not being overlaid, although the harmonies are rich. The variations without being servile, are close reflections upon the thesis—free, discursive, yet relevant. At the end of the first and third variations short intermezzos are tastefully introduced which glance back at the original melody; and the last movement consists of the air, (which is in half common time) being cleverly transposed into that of a 'tempo di minuetto.' Much charming sentiment is conveyed in this series of introduction and variations, for the opening movement is also a charming one.

*Edwin Merriott's Selection of Cathedral Chaunts, No. III.; containing 30.*  
MERRIOTT, Farnham.

The contributors to this number are numerous. Among them are, Messrs. Lucas, Hullah, Sterndale Bennett, Rev. J. Butler, Miss North, Miss Moody, Miss Childe, Mr. Turle, &c. Among the best chaunts are No. 53 by Mr. Lucas, 54 and 56 by Hullah, and 58, by the Rev. J. Butler. Of the three by Mr. Merriott we prefer the second (No. 66.) The first two of Mr. Turle's are excellent. The other is inferior. The ladies have been uniformly successful, Miss North particularly so. Miss Childe's (No. 69) is also good. The chant of Purcell which concludes the Number is a fine one; the effect, in this, of the sixth upon the F natural is great.

*Solitude: a canzonet, the words by H. Kirke White, composed by C. Guynemer.*  
COVENTRY.

We said a few weeks ago that we would compound for third or fourth-rate ideas provided they were new; to which we will add, that we are willing to compromise for the want of decided originality, if the composer's models are the best and his taste unexceptionable, and this is the case with Mr. Guynemer's song. Haydn has apparently been his model, and he has infused no small portion of his great prototype's strength into his present publication, without at the same time rendering himself chargeable with direct plagiarism. The canzonet will be heard with pleasure throughout.

## CONCERTS.

**MISS COOPER'S CONCERT.**—This lady took her first benefit, on Friday 21st, Evening, at the Hanover Square Rooms, to a numerous audience, and she appeared in the double capacity of singer and pianist. We preferred her as the latter. She played some variations of Herz's with considerable firmness and brilliancy of touch. M. Remy, in the absence of Mme. Filipowicz, (who we regret to hear has been for some time in ill health) and Mr. Chatterton, also performed solos on the violin and harp; and Mr. Allen sang a pretty ballad of his own with good taste and feeling. With these exceptions, we cannot warmly compliment Miss Cooper either on her selection, or performers. The room however was crammed, and if she can assemble her friends in such numbers at a small expense, far be it from us to objurgate.

**MRS. SHAW AND THE MISS BROADHURSTS'.**—These ladies in conjunction gave a morning concert on Tuesday, in the Great Room of the King's Theatre. The first lady was encored, from all parts of the room in the 'Paga fui,' from Winter's 'Proserpina;' and was much applauded, although in our opinion with by no means equal desert, in the duet with Mme. Grisi, 'Ebben a te ferisci.' Harper, according to custom, made an unfair division of the honors in his own favour, in accompanying Mme. Grisi in 'Let the bright seraphim;'

and Mrs. Wood sang, with excessive brilliancy, and general effect, the finale to 'The Maid of Artois.' The other singers were, Miss Birch, Messrs. Ivanoff and Phillips. Mori, Lindley, and Dragonetti played—as every one who has heard them knows how—a trio of Corelli; Master Regondi played a fantasia on the 'Concertina;' a new instrument, the description of which will appear in our next number. And lastly, Miss E. Broadhurst played in a very able manner a concerto of Weber's; and the two sisters performed, on two pianofortes, a duet by Schuncke, with so much brilliancy of execution, and propriety of expression, as to call forth such tokens of delight as must have proved very gratifying to themselves and those friends most immediately sympathising in their efforts. The room was densely crowded, to overflowing. Mr. Mori was the leader, and Sir George Smart the conductor.

**MISS CLARA NOVELLO'S CONCERT.**—On Monday evening the Hanover Square Room was crowded with the personal friends and patrons of this deservedly popular young singer. The selection was such as might be anticipated from the school in which she has received her education; and the vocalists were among the very best of her native coadjutors. Mrs. Wood, Mrs. Knyvett, Miss Fanny Woodham, Messrs. Braham, Vaughan, Terrail, Hobbs, Dobson, Giubilei, Parry Jun., A. Novello, and Balfe. Mr. François Cramer, led; Sir George Smart conducted. After Mendelssohn's overture to 'St. Paul,' Mr. Giubilei sang, with much spirit and effect, Mr. Balfe's very clever buffo song, 'Ho girato.' Clari's pretty Madrigalian Duett, 'Cantando un di,' followed; sung by Miss Clara Novello and Miss Woodham. Without meaning to detract from the latter young lady's performance, we have heard this delightful piece of the old Italian school go with better effect when sung by Miss Novello and her sister, Mrs. Serle; arising from the complete understanding between the singers, added to the very remarkable resemblance in the quality of the two voices. All epithet seems to be exhausted when the cue is to speak of Braham's singing. Energy, fire, vigour, brilliancy, execution, and expression, are terms that must recur in every criticism on his performance. The same terms may now be applied to the style in which he delivered Purcell's cantata of 'Mad Tom,' upon the present occasion. So good was it, that there was an evident disposition on the part of some of the audience to encore the piece; and which nothing but the arduous character of the task prevented them from carrying it into full effect. Miss Fanny Woodham sang in perfect ballad style, a very pretty little composition ('The light is fading in the valley') by Henry Goodban, a young and clever violoncello player, son of the highly respected Canterbury professor. Mr. Moscheles played in a masterly way his own classical concerto in G minor. Mrs. Knyvett followed in, 'Let the bright seraphim.' With the exception of her cadence, which was not of the happiest construction, we were gratified with her performance. As for Harper, we could willingly indulge in some extravagances of commendation; both because we entertain the very highest admiration of his talent, and an especial liking for the simple, straight-forward, and perfectly English character of the man. Signor Begrez took the air, 'O cara imagine,' in the Zauberflöte rather too slowly; in other respects he sang with care, and correct expression. How perfectly divine are the accompaniments to this song. The gem of the concert consisted in a new, sacred, triumphant song ('Thy mighty Power,') composed for the occasion by Mr. Novello, for his daughter, with an obligato accompaniment for Dragonetti. It is saying little that the whole interest of the performance was engrossed by the illustrious Contra-basso, although the singer acquitted herself very admirably, taking the D in alt. at the close, with the utmost precision, and apparent ease. The piece was enthusiastically encored from every quarter of the Room, the whole orchestra—singer and all, joining in their admiration of the astonishing feat which had been performed. The chief merit in the song lies in the accurate knowledge

the composer has displayed of the genius and resources of the double-bass. In the second act Mrs. Wood sang in her very finest style of expression and execution, the recitative and air from the *Faust*, 'Si lo sento:' and she was rewarded by the audience in a way that must have been gratifying to her feelings; for there were many present who fully appreciated the immense difficulties she so triumphantly encountered. Mr. Mori, in his beautifully brilliant, and correct style, performed an air varié of De Beriot's, as stated in the programme; but we can scarcely think it to be by that great master of the violin; and Miss Novello sang the old Jacobite air, 'Bonnie Prince Charlie,' (in which she was encored) and the lovely song from the *Don Giovanni*, 'Non mi dir.' The programme announced that she was to sing the 'Non più di fiori,' with Mr. Willman's accompaniment on the corno di bassetto; but Sir George Smart announced that the directors, or conductor, of the concert where Mr. Willman was performing, had refused him leave of absence. All we have to say upon the subject, is, that Mr. Mori and Mr. Harper, who were both engaged at that same concert, and were subject to the like restrictions, with Mr. Willman, from a friendly feeling towards their young friend, *took leave of absence.*

We had nearly forgotten to mention a new ballad by Mr. Balfe; 'There's one heart unchanging that beats but for thee,' and which the composer sang with delightful expression.

Clara Novello is about to leave us at the close of the present season: may she realize her own ambitious views, and answer the aspirations of those most interested in her well being. During her short career, she has contracted many kind friends, who, with a large proportion of the music-loving public, will sympathize with what good fortune she may meet in Italy, and heartily welcome her return, whenever it may be, among her countrymen.

**SOCIETÀ ARMONICA.**—The Society's third Concert took place on Monday. The programme was as follows. PART I. Symphony, (Jupiter); Mozart.—Duetto, Mlle. Assandri and Sig. Tamburini, 'Io lo vidi,' (La Straniera); Bellini.—Aria, Mme. Grisi, 'Come per me sereno,' (La Sonnambula); Bellini.—Fantasia, Bassoon, M. Baumann.—Aria, Mlle. Assandri, 'Regnava nel silenzio,' (Lucia de Lammermoor); Donizetti.—Duetto, Mme. Grisi, and Sig. Tamburini, 'Oh Guardate che Figura,' (La Prova); Gnecco; Overture, (Euryanthe); Weber.—PART II. Overture, (Midsummer's Night's Dream); Mendelssohn Bartholdy.—Pregghiera, Mme. Grisi, 'Deh Calma,' (Otello); Rossini.—Concerto Concertante, Two Piano Fortes, Messrs. H. and G. Forbes, Kalkbrenner.—Aria, Sig. Tamburini, 'Sorgete,' Maometto); Rossini.—Romanza, Mlle. Assandri, 'Oh notte tremenda,' (Isolina), Flute and Harp Obligato, Messrs. Card and Chatterton; Morlacchi.—Overture, in F minor, (the first time of performance); Reissiger.—Leader, Mr. Mori.—Conductor, Mr. Forbes.

The Selection was at once popular and good, a point which the Directors of these concerts appear to hit with considerable dexterity. How seldom is it that in miscellaneous concerts, where the taste of the million must be occasionally consulted, that we are presented with any thing but washy inanities. Here, however, it is otherwise. We were just too late for the Jupiter symphony, but with such an orchestra, we can conceive what it must have been. The aria 'Come per me sereno,' from Bellini (which was encored) is certainly one of the best things of that sweet composer, for such we must think him, in spite of his manifold delinquencies. As it was given to Grisi, there is no necessity to say how it was sung. Baumann's performance of his fantasia was extremely clever. He is the most finished player in our estimation, both as regards tone and execution, that we have heard, since Preymeyer was with us a few seasons ago; and his tone is perhaps superior to that of the fagotto primo to the king of Sweden. The aria from Donizetti's Opera is extremely

pretty and was well sung by the interesting Assandri. To this young lady may be applied the old distich :

"If to her *singing* some female errors fall,  
Look in her *face* and you'll forget them all."

With regard to the duett from 'La Prova,' how is it that selections from Gnecco's music are so rarely to be heard? Is it because the composer's style is German rather than Italian? his music is, some of it, very pretty. The overtures to 'Euryanthe,' and 'A Midsummer Night's Dream,' are too well known to need a word of remark, except that they were excellently played. In the 'Preghiera' from Otello, we had Grisi again, and an encore. Kalkbrenner's concertante was admirably played by both performers. It has many beautiful phrases and passages, reminding us occasionally, a little, of John Cramer. The second movement of the aria from Maometto, has an exquisite subject, which is all that, in our opinion, can be said of it. Reissiger's new overture wants relief—it is too uniformly noisy. The opening is effective and it has some fine passages. The room was brim full—boxes and all.

**SACRED HARMONIC SOCIETY.**—Haydn's "Creation" was performed entire, by this admirable choral society, on Tuesday evening, in the great room of Exeter Hall. The audience amounted to the immense number of 2500 persons; who, for the sum of three shillings, were enabled to purchase the listening to those magnificent choruses, performed with extraordinary ability, and even delicacy, by nearly 400 voices; and to the beautiful solo singing of Miss Clara Novello, Miss Birch, Messrs. Hobbs, Turner, Alfred Novello, and J. O. Atkins. Doubtless it was a great treat, for so small a sum, to hear Clara Novello's 'With verdure clad,' which no one now sings like her; and Miss Birch's 'On mighty pens,' which, by the way, was taken rather too slowly: 'Rolling in foaming billows,' by Mr. A. Novello; 'In native worth and honor clad,' by Mr. Hobbs, and most beautifully sung to; 'In splendour bright,' by Mr. Turner; and 'Now heaven in fullest glory,' by Mr. Atkins: but excellent as these were individually and particularly, they can be heard at any time and in any place: this, however, is not the case with this admirable chorus. You can no where hear, but from this society, a body of four hundred voices, for any money, in London; except upon very rare occasions. Heartily therefore do we wish the welfare and increase of the "Sacred Harmonic Society;" for they are a fine set of fellows, full of energy, good sense, good spirit, and good taste.

**ANCIENT CONCERTS.**—The third concert for the season took place last Wednesday, under the direction of H. R. H. the Duke of Cambridge. The vocalists were, Mme. Caradori, Mrs. Knyvett, Mrs. Shaw; Messrs. King, Green, Horncastle, Bennett, and Phillips. The greater portion of the programme was selected from the works of Handel—the Solomon, Joshua, Susanna, Judas, Maccabeus, &c. The anthems were by Kent and Croft, the madrigal by Festa, the glees by Webbe and Horseley. The instrumental music was an opera overture and concerto by Handel, and a trio of Corelli, nicely played by Lindley, Lucas, and Dragonetti. Mme. Caradori sang the 'Ombra adorata' of Zingarelli, Mrs. Shaw an air from 'Solomon,' and both ladies were well received. Any warm testimonial of applause is out of the question at this aristocratic assembly. Mr. Phillips acquitted himself nobly in the fine song, 'Nasce al bosco.' Kent's anthem 'Hear my prayer,' is a most unblushing instance of plagiarism, and we never can listen to it with any degree of patience. The greater part of the scheme having been heard to satiety, the concert wanted interest, and fifteen movements from Handel's oratorios and operas at one time, become a severe trial, when there is scarce any movement in an opposite school to contrast with them. One of Bach's sonatas, with the obligato violin accompaniment, is worth the whole of Handel's concertos, which,

as Dr. Forkel justly remarks, are perfectly antiquated and deservedly fallen into disuse. When HENRY PURCELL takes his place in the programme by the side of his contemporary Corelli, and SEBASTIAN BACH divides the honors of the evening with his countryman Handel, this society may well challenge, for interest and variety, any other musical association in existence. At present there is a wide field open to an enterprising and zealous conductor.

### MUSICAL LECTURE.

LONDON INSTITUTION.—The sixth and last of the series of lectures on the rise and progress of ecclesiastical music, was delivered by Mr. Gauntlett on Thursday evening the 20th instant, to as thronging an assembly as could possibly find admission within the walls of the theatre attached to this institution. The vocalists present, and assisting, were Miss Birch, Masters Coward, Messrs. Hawkins, Francis, Hobbs, Horncastle, Bradbury, Chapman, and A. Novello. The lecture treated on the writings, in the ecclesiastical style, of composers of the last and present generation; and was replete with sound criticism, and interesting observations. The specimens consisted of a "Benedictus" of Haydn, and also of Mozart; the lovely aria from the  *Davide Penitente*  of the latter author, "A te fra tanti affanni;" Beethoven's celebrated trio, originally set to sacred words, "Tremate, empi, Tremate;" "Jesus, heavenly master," trio from Spohr's oratorio of  *The Crucifixion* ; "O God, have mercy," and "Happy and blest are they," bass song and chorus from Mendelssohn's oratorio of  *St. Paul* ; "Adoremus," and "Ave, Maria," trio and aria by Cherubini; the verse parts of the anthems, "Lord, who shall dwell?" Boyce, and "O worship the Lord," Hayes; recitative and air, "Ye guardian saints," from Crotch's  *Palestine* ; and "To God, the only God," anthem by Samuel Wesley. Our limits will not allow us to particularize the merits of this glorious selection from the works of ecclesiastical worthies; but we must not omit to add our encomiums to the cordial testimonies of approbation evinced by the audience on the meritorious performance of Cherubini's aria by Miss Birch, Mozart's by Mr. Hobbs, Dr. Crotch's by Mr. Bradbury, and Mendelssohn's by Mr. A. Novello, as of Beethoven's trio by Miss Birch, Mr. Horncastle, and Mr. A. Novello. The verse parts of the remaining examples were most efficiently sustained by all the members of the choir whose names we have enumerated. It would be injustice not to state, that this course of lectures has been distinguished on Mr. Gauntlett's part by great research, judicious criticism, and numerous and apt illustrations; and that he has been supported by a more numerous and efficient choir than we ever remember to have been previously brought together on any similar occasion. We were therefore not surprised to witness the hearty tokens of approval with which the lecturer and his able coadjutors were greeted at the close of their labours.

### PROVINCIAL CONCERTS.

BURY ST. EDMUNDS.—Mr. Reeve, a clever professor, gave a concert here on the 13th inst. The singers engaged, were, the Misses Smith, of the St. James's Theatre, Miss Reeve, Messrs. J. Smith and Parry Jun. The pieces encored, were the Quintett from 'The Village Coquettes,' ('No light bound'),—a trio by Puccini, 'Dolce tranquillità;' the madrigal from 'Fair Rosamond,' ('Merrily wake music's measure') Bishop's duett, 'Say, though you strive;' and, 'Merry mountain lasses,' sung by Miss Julia Smith.

**SALISBURY.**—At the Mechanics' Institute, on the 18th inst. a very interesting lecture was delivered by Mr. Biddlecombe, on the theory and practice of music, and on music and singing as a means of preserving health. In the course of his lecture Mr. B. happily ridiculed the prevalent practice of young ladies, whose vocal organs are far from being of first-rate quality, being confined to the drudgery of learning *exhibition* songs, (generally mere trash, and which are as wretchedly executed) instead of cultivating a knowledge of that portion of the science of music, in which they might bear a part with credit to themselves, and satisfaction to their friends. The lecture was attended by not fewer than six hundred persons.

**THE MADRIGAL SOCIETY**, in the same city, had a strong muster on the 20th. After the performance of an excellent selection of this class of composition, and Glees, about thirty members sat down to supper.

**THE DERBY CHORAL SOCIETY**—a highly respectable institution, gave their last concert for the season on Thursday week. Mr. Gover conducted the performance, which consisted of an excellent selection of classical music. Mozart, Cherubini, Marcello, Guglielmi, Bishop and Balfe were the composers in requisition.

**THE CANTERBURY CATCH AND GLEE CLUB**, held its last meeting for the season on the 19th inst. It was attended by a highly respectable and crowded audience. The Canterbury, is the mother club of England. It was established in 1779, and originated from a social meeting of vocalists, whose object was the practice of madrigals, glees, and catches. Mr. C. Delmar was the first President; Mr. Thos. Goodban is the existing leader, and director of the orchestra; and to that gentleman the present prosperity of the Club is mainly to be attributed.

**MANCHESTER PROFESSIONAL CONCERTS.**—At the last performance which took place last week, Sig. and Mme. Paltoni formed the vocal support of the evening. Mr. Molineux played a concerto on the bassoon; the composition of Mühling; Messrs. Rudersdorff, Barnes, E. Sudlow, Waddington and Thorne performed a quintett of Mozart's upon two violins, two tenors and violoncello; and Messrs. Glover, Gags, and Molineux, played a trio concertante of the same composer, for clarinet, horn, and bassoon. The room was quite full.

#### MISCELLANEOUS.

**KING'S THEATRE.**—'Don Giovanni' last evening, performed to a house crammed to bursting. One of the greatest treats we ever had in our lives. Particulars next week.

**NEW MUSICAL FUND.**—At the concert which took place last Friday, Mme. Grisi, in consequence of being unable to attend, through indisposition, forwarded by Sir George Smart a present of £10 to the Society.

**M. CZERNY.**—This indefatigable and highly accomplished musician is now paying the English a visit for the first time. Few composers of the present day have written so voluminously, none perhaps more ably. He witnessed the performance of Beethoven's Choral Symphony at the Philharmonic Concert, and mentions it in terms of high commendation.

**LITERARY CURIOSITY.**—The following advantageous offer (copied verbatim) was received the other day by Mr. Chappell, the music publisher. "Sir,—Having commenced th world as apoet I therefor take these libertie as I have several songs to sell or (merely th words) if you should feell enclined to purches al or any I will sell th at 30s. or 40s. a piece, if more than two I then take of 5s. or 7s. each song their titls are attractiv being farewell to Winter thric welcom sumer and th old Aoak char. I am &c If you should lik to see th words pleas return ansur by post."—Poor fellow!

Mrs. Wood has handsomely promised to sing for the Choral Fund:

M. NOURRIT (the Braham of Paris) has received from the king of the French, a beautiful ring, enriched with diamonds, and bearing the initials of his majesty.—*Examiner*.

SIG. COSTA's new opera of 'Malek Adel,' which met with such decided success in Paris, will be brought out at the King's Theatre on the 18th May.—

MR. BALFE's new opera is said to be in active preparation. Mme. Schroeder Devrient is expected to take a part in it, with Mrs. Wood.

CHARLES NICHOLSON.—A committee of about fifty professional men, has been formed, to manage a concert for the benefit of Mr. Nicholson's mother and two children, which it is intended to give towards the latter end of June, in the great room at the Opera House, which Mr. Laporte has offered gratuitously; and it is but due to Mr. Martin to say, that he offered the use of the Hanover Square Rooms also gratuitously; but as the Italian singers are not permitted to sing at any other public rooms than those connected with the Opera House, Mr. Martin's liberal offer could not be accepted. We hope to find the sale of tickets will be so great, that the Opera House itself will be required. We are most happy to hear that their Majesties will patronize the concert.

WILLIAM STERNDALÉ BENNETT.—The friends and countrymen of this fine young musician, will be gratified to hear, that on the 13th inst. when he attained his twenty-first year, the Directors of the Public Concerts at Leipzig, presented him with a very handsome cup and plate, bearing the following inscription: "Herrn William Sterndale Bennett von der Concert Direction, zu Leipzig, 1837." He played some of Beethoven's Sonatas at their concert last Sunday; and will return to us in the first week in May.

#### *Concerts to take place during the month of May.*

- May 1. Fifth Philharmonic, Hanover Square, Evening.  
Fourth Ancient *Rehearsal*, Hanover Square, Morning.
2. Mr. Hobbs's, Hanover Square, Evening.
3. Mme. Caradori Allan's, King's Theatre, Morning.  
Fourth Ancient, Hanover Square, Evening.
4. Mr. Blagrove's, Hanover Square, Evening.
5. Mrs. Anderson's, Hanover Square, Morning.  
Choral Fund, Hanover Square, Evening.
8. Fifth Ancient *Rehearsal*, Hanover Square, Morning.  
Mr. Mori's, King's Theatre, Evening.
9. Sons of the Clergy, *Rehearsal*, St. Paul's, Morning.
10. Miss Bruce's, Hanover Square, Morning.  
Fifth Ancient, Hanover Square, Evening.
11. Sons of the Clergy, Performance, St. Paul's, Morning.  
Fourth Società Armonica, King's Theatre, Evening.
12. Mme. Bonnias's, Willis's Rooms, Evening.
15. Sixth Ancient *Rehearsal*, Hanover Square, Morning.  
Sixth Philharmonic, Hanover Square, Evening.
17. M. Thalberg's, King's Theatre, Morning.  
Sixth Ancient, Hanover Square, Evening.
19. Mme. Dulcken's, King's Theatre, Morning.
20. Mr. Neate's, Hanover Square, Evening.
22. Seventh Ancient *Rehearsal*, Hanover Square, Morning.  
Mr. Salaman's, Hanover Square, Evening.  
Fifth Società Armonica, King's Theatre, Evening.
24. Seventh Ancient, Hanover Square, Evening.
27. Signor Begrez's, King's Theatre, Morning.
- May 29. Eighth Ancient *Rehearsal*, Hanover Square, Morning.  
Seventh Philharmonic, Hanover Square, Evening.
30. Mr. Moscheles's, King's Theatre, Morning.  
Mr. J. Gear, Willis's Rooms, Evening.
31. Eighth Ancient, Hanover Square, Evening.

#### NOTICE TO CORRESPONDENTS.

MR. WARD next week. Also, "WHAT IT WERE GOOD TO DO FOR THE CHOIRS."  
The death of Mme. Krumpholtz (the date of which was left vacant in our last Supplement) occurred in 1813, in her 42nd year. J. B. Krumpholtz was as much known as a leading composer for the harp, as for the improvements he made in that instrument.

## WEEKLY LIST OF NEW PUBLICATIONS.

## PIANO-FORTE.

- Bach's Studies, Book 4.....COVENTRY  
 Burgmüller. Seconde Grande  
 Valse, "La Poste".....WESSEL  
 — Les fleurs d'Italie, 12  
 Melodies of Donizetti, arranged,  
 No. 3.....CHAPPELL  
 Czerny. "Le favorite de Pasta,"  
 Brill. Vars. on an Air from Tan-  
 credi.....WESSEL  
 — Souvenir de "Elisa è Clau-  
 dio," Rondino.....DITTO  
 Donizetti. Taglioni's shawl dance JEFFERYS  
 Herz. "Le Joueur," easy Duet WESSEL  
 Kalkbrenner's Method for the  
 Piano-forte.....DITTO  
 Lemoine. Bagatelle sur L'Eclair  
 de Halevy.....DITTO  
 Ricci's Scaramuccia Duets, Flute  
 ad lib. W. H. Callcott, Book 1 MILLS  
 — 3 Marches from Chiara di  
 Rosenberg.....WESSEL  
 Weippert (J.) Set of Waltzes from  
 L'Elisir d'Amore.....CHAPPELL  
 Wood (W. T.) Le Printemps, Set  
 of Waltzes for 2 Performers....BOOSEY
- VOCAL.
- Burn not thou taper too intensely  
 bright. Canonet, W. T. Wood BOOSEY  
 Fine old English Statesman. W.  
 Harrison.....COVENTRY  
 I heard them breathe their last  
 farewell. Ballad, E. Ollivier..OLLIVIER

- Kathleen. Ballad, J. Harroway,  
 R. A.....JEFFERYS  
 Love smiles our cares away. A.  
 Loder.....COVENTRY  
 Rarely, rarely com'st thou. Can-  
 tata, J. Hullah.....OLLIVIER  
 Softly glimmers the evening star.  
 Cavatina, W. Thorold Wood..BOOSEY  
 The Bri King. Miss Mounsey..NOVELLO  
 The faithless Knight. Craven..COVENTRY  
 Thou art welcome. J. Norton..DITTO

## FOREIGN VOCAL.

- Beauplan. Les Souvenirs du Pays PLATTS  
 Coppola. "Ah no, la rosa e mia,"  
 Cavatina in La Festa della Rosa CHAPPELL  
 SACRED.  
 David's Dream. Edwin Merriott D'ALMAINE  
 HARP.

- Holst (G.) Stanca di piu. Mar-  
 liant.....MILLS  
 Wright's 2 Airs from La Testa di  
 Bronzo, Mercadante.....DITTO

## MISCELLANEOUS.

- Beethoven's 3 Sonatas for Piano-  
 forte and Violin.....COCKS  
 Diabelli and Rudolphus. "Sou-  
 venir à Malibran," No. 1. Airs  
 from Montecchi è Capuletti,  
 Piano-forte and Violin.....WESSEL  
 Forde's Gems of Italy, for 2 Flutes  
 and Piano-forte, 3 Books.....COCKS  
 — L'Anima del Opera, 3rd Set DITTO

## NEW MUSIC BY CHARLES CZERNY.

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